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PAPERS OF THE AMERICAN SCHOOL OF CLASSICAL  
STUDIES AT ATHENS.  
THE RELATION OF THE ARCHAIC PEDIMENT  
RELIEFS FROM THE ACROPOLIS TO  
VASE-PAINTING.

[PLATE I.]

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From one point of view it is a misfortune in the study of archæology that, with the progress of excavation, fresh discoveries are continually being made. If only the evidence of the facts were all in, the case might be summed up and a final judgment pronounced on points in dispute. As it is, the ablest scholar must feel cautious about expressing a decided opinion; for the whole fabric of his argument may be overturned any day by the unearthing of a fragment of pottery or a sculptured head. Years ago, it was easy to demonstrate the absurdity of any theory of polychrome decoration. The few who dared to believe that the Greek temple was not in every part as white as the original marble subjected themselves to the pitying scorn of their fellows. Only the discoveries of recent years have brought proof too positive to be gainsaid. The process of unlearning and throwing over old and cherished notions is always hard; perhaps it has been especially so in archæology.

The thorough investigation of the soil and rock of the Acropolis lately finished by the Greek Government has brought to light so much that is new and strange that definite explanations and conclusions are still far away. The pediment-reliefs in poros which now occupy the second and third rooms of the Acropolis Museum have already been somewhat fully treated, especially in their architectural bearings. Dr. Brückner of the German Institute

has written a full monograph on the subject,<sup>1</sup> and it has also been fully treated by Lechat in the *Revue Archéologique*.<sup>2</sup> Shorter papers have appeared in the *Mittheilungen* by Studniczka<sup>3</sup> and P. J. Meier.<sup>4</sup> Dr. Waldstein in a recent peripatetic lecture suggested a new point of view in the connection between these reliefs and Greek vase-paintings. It is this suggestion that I have tried to follow out.

The groups in question are too well known to need a detailed description here. The first,<sup>5</sup> in a fairly good state of preservation, represents Herakles in his conflict with the Hydra, and at the left Iolaos, his charioteer, as a spectator. Corresponding to this, is the second group,<sup>6</sup> with Herakles overpowering the Triton; but the whole of this is so damaged that it is scarcely recognizable. Then there are two larger pediments in much higher relief, the one<sup>7</sup> repeating the scene of Herakles and the Triton, the other<sup>8</sup> representing the three-headed Typhon in conflict, as supposed, with Zeus. All four of these groups have been reconstructed from a great number of fragments. Many more pieces which are to be seen in these two rooms of the Museum surely belonged to the original works, though their relations and position cannot be determined. The circumstances of their discovery between the south supporting-wall of the Parthenon and Kimon's inner Acropolis wall make it certain that we are dealing with pre-Persian art. It is quite as certain, in spite of the fragmentary condition of the remains, that they were pedimental compositions and the earliest of the kind yet known.

The first question which presents itself in the present consideration is: Why should these pedimental groups follow vase paintings? We might say that in vases we have practically the first products of Greek art; and further we might show resemblances, more or less material, between these archaic reliefs and vase pictures. But the proof of any connection between the two would still be wanting. Here the discoveries made by the Germans at

<sup>1</sup> *Mitth. deutsch. arch. Inst. Athen.*, XIV, p. 67; XV, p. 84. <sup>2</sup> *Rev. Arch.*, XVII, p. 304; XVIII, pp. 12, 137. <sup>3</sup> *Mitth. Athen.*, XI, p. 61. <sup>4</sup> X, pp. 237, 322. Cf. *Studniczka, Jahrbuch deutsch. arch. Inst.*, I, p. 87; *Purgold, Εφημερίς Ἀρχαιολογική*, 1884, p. 147, 1885, p. 234. <sup>5</sup> *Mitth. Athen.*, X, cut opposite p. 237; *Εφημερίς*, 1884, πινάξ 7.

<sup>6</sup> *Mitth. Athen.*, XI, Taf. II. <sup>7</sup> *Idem*, XV, Taf. II. <sup>8</sup> *Idem*, XIV, Taf. II, III.

Olympia and confirmed by later researches in Sicily and Magna Graecia, are of the utmost importance.<sup>9</sup> In the Byzantine west wall at Olympia were found great numbers of painted terracotta plates<sup>10</sup> which examination proved to have covered the cornices of the Geloan Treasury. They were fastened to the stone by iron nails, the distance between the nail-holes in terracottas and cornice blocks corresponding exactly. The fact that the stone, where covered, was only roughly worked made the connection still more sure. These plates were used on the cornice of the long side, and bounded the pediment space above and below. The corresponding cyma was of the the same material and similarly decorated.

It seems surprising that such a terracotta sheathing should be applied on a structure of stone. For a wooden building, on the other hand, it would be altogether natural. It was possible to protect wooden columns, architraves and triglyphs from the weather by means of a wide cornice. But the cornice itself could not but be exposed, and so this means of protection was devised. Of course no visible proof of all this is at hand in the shape of wooden temples yet remaining. But Dr. Dörpfeld's demonstration<sup>11</sup> removes all possible doubt. Pausanias<sup>12</sup> tells us that in the Heraion at Olympia there was still preserved in his day an old wooden column. Now from the same temple no trace of architrave, triglyph or cornice has been found; a fact that is true of no other building in Olympia and seems to make it certain that here wood never was replaced by stone. When temples came to be built of stone, it seems that this plan of terracotta covering was retained for a time, partly from habit, partly because of its fine decorative effect. But it was soon found that marble was capable of withstanding the wear of weather and that the ornament could be applied to it directly by painting.

<sup>9</sup> I follow closely Dr. Dörpfeld's account and explanation of these discoveries in *Ausgrabungen zu Olympia*, v, 30 seq. See also *Programm zum Winkelmannsfeste*, Berlin, 1881. *Ueber die Verwendung Terracotten*, by MESSRS. DÖRPFELD, GRÄBER, BORRMANN, and SIEBOLD.

<sup>10</sup> Reproduced in *Ausgrabungen zu Olympia*, v, Taf. XXXIV. BAUMEISTER, *Denkmäler des klassischen Altertums*, Taf. XLV. RAYET et COLLIGNON, *Histoire de la Céramique Grecque*, pl. xv.

<sup>11</sup> *Historische und philologische Aufsätze, Ernst Curtius gewidmet*. Berlin, 1884, p. 137 seq. <sup>12</sup> v, 20. 6.

In order to carry the investigation a step further Messrs. Dörpfeld, Gräber, Borrmann and Siebold undertook a journey to Gela and the neighboring cities of Sicily and Magna Graecia.<sup>13</sup> The results of this journey were most satisfactory. Not only in Gela, but in Syracuse, Selinous, Akrai, Kroton, Metapontum and Paestum, precisely similar terracottas were found to have been employed in the same way. Furthermore just such cyma pieces have been discovered belonging to other structures in Olympia and amid the pre-Persian ruins on the Acropolis of Athens. It is not yet proven that this method of decoration was universal or even widespread in Greece; but of course the fragile nature of terracotta and the fact that it was employed only in the oldest structures, would make discoveries rare.

Another important argument is furnished by the certain use of terracotta plates as acroteria. Pausanias<sup>14</sup> mentions such acroteria on the Stoa Basileios on the agora of Athens. Pliny<sup>15</sup> says that such works existed down to his day, and speaks of their great antiquity. Fortunately a notable example has been preserved in the acroterium of the gable of the Heraion at Olympia,<sup>16</sup> a great disk of clay over seven feet in diameter. It forms a part, says Dr. Dörpfeld, of the oldest artistic roof construction that has remained to us from Greek antiquity. That is, the original material of the acroteria was the same used in the whole covering of the roof, namely terracotta. The gargoyles also, which later were always of stone, were originally of terracotta. Further we find reliefs in terracotta pierced with nail-holes and evidently intended for the covering of various wooden objects; sometimes, it is safe to say, for wooden sarcophagi. Here appears clearly the connection that these works may have had with the later reliefs in marble.

To make now a definite application, it is evident that the connection between vase-paintings and painted terracottas must from the nature of the case be a very close one. But when these terracottas are found to reproduce throughout the exact designs and figures of vase-paintings, the line between the two fades away. All the most familiar ornaments of vase technic recur again and

<sup>13</sup> Cf. *supra*, *Programm zum Winkelmannsfeste*. <sup>14</sup> I, 3. 1.

<sup>15</sup> *His. Nat.*, xxxv, 158. <sup>16</sup> *Ausgrabungen zu Olympia*, v, 35 and *Taf. xxxiv*.

again, maeanders, palmettes, lotuses, the scale and lattice-work patterns, the bar-and-tooth ornament, besides spirals of all descriptions. In execution, also, the parallel is quite as close. In the great acroterium of the Heraion, for example, the surface was first covered with a dark varnish-like coating on which the drawing was incised down to the original clay. Then the outlines were filled in black, red and white. Here the bearing becomes clear of an incidental remark of Pausanias in his description of Olympia. He says (v. 10.): ἐν δὲ Ὀλυμπίᾳ (of the Zeus temple) λέβης ἐπίχρυσος ἐπὶ ἐκάστῳ τοῦ ὀρόφου τῷ πέρατι ἐπικείται. That is originally acroteria were only vases set up at the apex and on the end of the gable. Naturally enough the later terracottas would keep close to the old tradition.

It is interesting also to find relief-work in terracotta as well as painting on a plane surface. An example where color and relief thus unite, which comes from a temple in Caere,<sup>17</sup> might very well have been copied from a vase design. It represents a female face in relief, as occurs so often in Greek pottery, surrounded by an ornament of lotus, maeander and palmette. Such a raised surface is far from unusual; and we seem to find here an intermediate stage between painting and sculpture. The step is indeed a slight one. A terracotta figurine<sup>18</sup> from Tarentum helps to make the connection complete. It is moulded fully in the round, but by way of adornment, in close agreement with the tradition of vase-painting, the head is wreathed with rosettes and crowned by a single palmette. So these smaller covering plates just spoken of, which were devoted to minor uses, recall continually not only the identical manner of representation but the identical scenes of vase paintings,—such favorite subjects, to cite only one example, as the meeting of Agamemnon's children at his tomb.

From this point of view, it does not seem impossible that pedimental groups might have fallen under the influence of vase technic. The whole architectural adornment of the oldest temple was of pottery. It covered the cornice of the sides, completely bounded the pedimental space, above and below, and finally

<sup>17</sup> *Arch. Zeitung*, XXIX, 1872, *Taf.* 41; RAYET et COLLIGNON, *Hist. Céram. Grecque*, fig. 143. <sup>18</sup> *Arch. Zeitung*, 1882, *Taf.* 13.

crowned the whole structure in the acroteria. It would surely be strange if the pedimental group, framed in this way by vase designs, were in no way influenced by them. The painted decoration of these terracottas is that of the bounding friezes in vase-pictures. The vase-painter employs them to frame and set off the central scene. Might not the same end have been served by the terracottas on the temple, with reference to the scene within the tympanum? We must remember, also, that at this early time the sculptor's art was in its infancy while painting and the ceramic art had reached a considerable development. Even if all analogy did not lead the other way, an artist would shrink from trying to fill up a pediment with statues in the round. The most natural method was also the easiest for him.

On the question of the original character of the pedimental group, the Heraion at Olympia, probably the oldest Greek columnar structure known, furnishes important light. Pausanias says nothing whatever of any pedimental figures. Of course his silence does not prove that there were none; but with all the finds of acroteria, terracottas and the like, no trace of any such sculptures was discovered. The inference seems certain that the pedimental decoration, if present at all, was either of wood or of terracotta, or was merely painted on a smooth surface. The weight of authority inclines to the last view. It is held that, if artists had become accustomed to carving pedimental groups in wood, the first examples that we have in stone would not show so great inability to deal with the conditions of pedimental composition. If ever the tympanum was simply painted or filled with a group in terracotta, it is easy to see why the fashion died and why consequently we can bring forward no direct proof to-day. It was simply that only figures in the round can satisfy the requirements of a pedimental composition. The strong shadows thrown by the cornice, the distance from the spectator, and the height, must combine to confuse the lines of a scene painted on a plane surface, or even of a low relief. So soon as this was discovered and so soon as the art of sculpture found itself able to supply the want, a new period in pedimental decoration began.

Literary evidence to support this theory of the origin of pediment sculpture is not lacking. Pliny says in his *Natural History*

(xxxv. 156.): *Laudat (Varro) et Pasitelen qui plasticen matrem caelaturæ et statuariæ sculpturaeque dixit et cum esset in omnibus his summus nihil unquam fecit antequam finxit.* Also (xxxiv. 35.): *Similitudines exprimendi quae prima fuerit origo, in ea quam plasticen Graeci vocant dici convenientius erit, etenim prior quam statuaria fuit.* In both these cases the meaning of "plasticen" is clearly working, that is, moulding, in clay. Pliny, again (xxxv. 152.), tells us of the Corinthian Butades: *Butadis inventum est rubricam addere aut ex rubra creta fingere, primusque personas tegularum extremis imbricibus inposuit, quae inter initia prostypa vocavit, postea idem ectypa fecit. hinc et fastigia templorum orta.* The phrase *hinc et fastigia templorum orta*, has been bracketed by some editors because they could not believe the fact which it stated. *Fastigia* may from the whole connection and the Latin mean "pediments." This is quite in accord with the famous passage in Pindar,<sup>19</sup> attributing to the Corinthians the invention of pedimental composition. Here then we have stated approximately the conclusion which seems at least probable on other grounds, namely, that the tympanum of the pediment was originally filled with a group in terracotta, beyond doubt painted and in low relief.

But if we assume that the pedimental group could have originated in this way, we must be prepared to explain the course of its development up to the pediments of Aegina and the Parthenon, in which we find an entirely different principle, namely, the filling of these tympana with figures in the round. It is maintained by some scholars, notably by Koepp,<sup>20</sup> that no connection can be established between high relief and low relief, much less between statues entirely in the round and low relief. High relief follows all the principles of sculpture, while low relief may almost be considered as a branch of the painter's art. But this view seems opposed to the evidence of the facts. For there still exists a continuous series of pedimental groups, first in low relief then in high relief, and finally standing altogether free from the background, and becoming sculpture in the round. Examples in low relief are the Hydra pediment from the Acropolis and the pediment of the Megarian Treasury at Olympia, which, on artistic

<sup>19</sup> *Olymp.*, XIII, 21.

<sup>20</sup> *Jahrbuch deutschen archäol. Instituts*, II, 118.



grounds, can be set down as the two earliest now in existence. Then follow, in order of time and development, the Triton and Typhon pediments, in high relief, from the Acropolis; and after these the idea of relief is lost, and the pediment becomes merely a space destined to be adorned with statuary. Can we reasonably believe that the Hydra and Triton pediments, standing side by side on the Acropolis, so close to each other in time and in technic, owe their origin to entirely different motives, merely for the reason that the figures of one stand further out from the background than those of the other? Is it not easier to suppose that the higher reliefs, as they follow the older low reliefs in time, are developed from them, than to assume that just at the dividing-line a new principle came into operation?

It is a commonplace to say that sculpture in relief is only one branch of painting. Conze<sup>21</sup> publishes a sepulchral monument which seems to him to mark the first stage of growth. The surface of the figure and that of the surrounding ground remain the same; they are separated only by a shallow incised line. Conze says of it; "The tracing of the outline is no more than, and is in fact exactly the same as, the tracing employed by the Greek vase-painter when he outlined his figure with a brush full of black paint before he filled in with black the ground about it." The next step naturally is to cut away the surface outside and beyond the figures; the representation is still a picture except in the clearer marking of the bounding-line. The entire further growth and development of the Greek relief is in the direction of rounding these lines and of detaching the relief more and more from the back surface. This primitive picturesque method of treatment is found as well in high relief as in low. How then can the process of development be different for the two? I quote from Friedrichs-Wolters<sup>22</sup> on the metopes of the temple of Apollon at Selinous, which are distinctly in high relief: "The relief of these works stands very near to the origin of relief-style. The surface of the figures is kept flat throughout, although the effort to represent them in their full roundness is not to be

<sup>21</sup> *Das Relief bei den Griechen. Sitzungs-Berichte der Berliner Akademie*, 1882, 567.

<sup>22</sup> *Gipsabgüsse antiker Bilderwerke*, Nos. 149-151.

mistaken. Only later were relief-figures rounded on the front and sides after the manner of free figures. Originally, whether in high or in low relief, they were flat forms, modelled for the plane surface whose ornament they were to be." As the sculptured works were brought out further and further from the background, this background tended to disappear. It was no longer a distinctly marked surface on which the figures were projected, but now higher and now lower, serving only to hold the figures together. When this point was reached, the entire separation of the figures from one another and from the background, became easy. That is, the change in conception is an easy step by which the relief was lost and free-standing figures substituted. This process of change was especially rapid in pedimental groups, for the reason stated above. The pediment field from its architectonic conditions was never suited to decoration in relief. But we find from the works before us that such a system was at least attempted, that painting and an increased projection of relief were employed as aids. We are bound to seek a logical explanation of the facts and of their bearing on the later history of art, and it is safer to assume a process of regular development than a series of anomalous changes. Koepf (*cf. supra*), for example, assumes that these two pediments in low relief are simply exceptions to the general rule, accounting for them by the fact that it was difficult to work out high reliefs from the poros stone of which they were made. He seems to forget that the higher reliefs from the Acropolis are of the same poros. This material in fact appears to have been chosen by the artist because it was almost as easy to incise and carve as the wood and clay to which he had been accustomed. The monuments of later Greek art give no hint of a distinction to be drawn between high and low relief. We find on the same stele figures barely attached to the ground, and others in mere outline. If then there are reasons for finding the origin of pedimental decoration in a plane or low-relief composition of terracotta, made more effective both by a framing of like material and technic, and by the acroteria at either extremity and above, then the process of development which leads at length to the pediments at Aegina and the Parthenon becomes at once easy and natural. We note first the change from terracotta to a low painted relief in stone, then this relief becomes,

from the necessities of the case, higher and higher until finally it gives place to free figures.

If ceramic art really did exert such an influence on temple-sculpture, we should be able to trace analogies in other lines. The most interesting is found in the design and execution of sepulchral monuments. Milchhoefer<sup>23</sup> is of the opinion that the tomb was not originally marked by an upright slab with sculptured figures. He finds what he thinks the oldest representation of sepulchral ornament in a black-figured vase of the so-called "prothesis" class.<sup>24</sup> Here are two women weeping about a sepulchral mound on which rests an amphora of like form to the one that bears the scene. He maintains then that such a prothesis vase was the first sepulchral monument, that this was later replaced by a vase of the same description in marble, of course on account of the fragile nature of pottery. For this reason, too, we find no certain proof of the fact in the old tombs, though Dr. Wolters<sup>25</sup> thinks that the discovery of fragments of vases on undisturbed tombs makes the case a very strong one. The use of such vases or urns of marble for this purpose became very prevalent. They are nearly always without ornament, save for a single small group, in relief or sometimes in color, representing the dead and the bereaved ones. A very evident connecting-link between these urns and the later sepulchral stele appears in monuments which show just such urns projected in relief upon a plane surface. The relief is sometimes bounded by the outlines of the urn itself,<sup>26</sup> sometimes a surrounding background is indicated. In many cases this background assumes the form of the ordinary sepulchral stele. The Central Museum at Athens is especially rich in examples of this kind. On two steles which I have noticed there, three urns are represented side by side. A still more interesting specimen is a stone so divided that its lower part is occupied by an urn in relief, above which is sculptured the usual scene of parting. This

<sup>23</sup> *Mith. Athen.*, v, 164.

<sup>24</sup> *Monumenti dell' Inst.*, VIII, tav. v. 1. g. h.: found near Cape Kolias; at present in the Polytechnic Museum at Athens.

<sup>25</sup> *Attische Grabvasen*, a paper read before the German Institute in Athens, Dec. 9, 1890.

<sup>26</sup> Examples are Nos. 2099 and 2100 in the archaic room of the Louvre. I remember having seen nothing similar in any other European museum.

scene has its normal place as a relief or a drawing in color on the surface of the urn itself; here, where the step in advance of choosing the plane stele to bear the relief seems already taken, the strength of tradition still asserts itself, and a similar group is repeated on the rounded face of the urn below. The transition to the more common form of sepulchral monument has now become easy; but the characteristics which point to its genesis in the funeral vase are still prominent.

This process of development, so far as can be judged from existing types, reaches down to the beginning of the fourth century B. C. Steles of a different class are found, dating from a period long before this. Instead of a group, they bear only the dead man in a way to suggest his position or vocation during life. All show distinctly a clinging to the technic of ceramic art. Sculptured steles and others merely painted exist side by side. The best known of the latter class is the Lyseas stele, in the Central Museum at Athens. Many more of the same sort have been discovered, differing from their vase predecessors in material and form, but keeping to the old principles. The outlines, for example, are first incised, and then the picture is finished with color. The Aristion stele may be taken as an example of the second order. Relief plays here the leading part; but it must still be assisted by painting, while the resemblance to vase-figures in position, arrangement of clothing, proportion and profile, remains as close as in the simply painted stele. An ever present feature, also, is the palmette acroterium, treated in conventional ceramic style. Loeschke thinks that the origin of red-figured pottery is to be found in the dark ground and light coloring of these steles. Whether the opinion be correct or not, it points to a very close connection between the two forms of art.

The influence of ceramic decoration spread still further. Large numbers of steles and bases for votive offerings have been discovered on the Acropolis, which alike repeat over and over again conventional vase-patterns, and show the use of incised lines and other peculiarities of the technic of pottery.<sup>23</sup>

As to specific resemblances between the pediments of the Acropolis and vase-pictures, the subjects of all the groups are such

<sup>23</sup> *Mith. Athen.*, IV, 36.

<sup>24</sup> BORRMANN, *Jahrbuch des Instituts*, III, 274.

as appear very frequently on vases of all periods. About seventy Attic vases are known which deal with the contest of Herakles and Triton. One of these is a hydria at present in the Berlin Museum, No. 1906.<sup>29</sup> Herakles is represented astride the Triton, and he clasps him with both arms as in the Acropolis group. The Triton's scaly length, his fins and tail, are drawn in quite the same way. It is very noticeable that on the vase the contortions of the Triton's body seem much more violent; here the sculptor could not well follow the vase-painter so closely. It was far easier for him to work out the figure in milder curves; but he followed the vase-type as closely as possible. On the other hand, if the potter had copied the pedimental group the copy could perfectly well have been an exact one. The group is very similar also to a scene in the Assos frieze, with regard to which I quote from Friedrichs-Wolters;<sup>30</sup> "It corresponds to the oldest Greek vase-paintings, in which we find beast fights borrowed from Oriental art, united with Greek myths and represented after the Greek manner." This frieze is ascribed to the sixth century B. C., and is not much later than our pediments.

For the Hydra pediment, there exists a still closer parallel, in an archaic Corinthian amphora, published by Gerhard.<sup>31</sup> Athena appears here as a spectator, though she has no part in the pedimental group; but in every other point, in the drawing of the Hydra, of Herakles and Iolaos, the identity is almost complete. Athena seems to have been omitted, because the artist found it difficult to introduce another figure in the narrow space. Evidently the vase must have represented a type known to the sculptor and copied by him.

For the Typhon pediment, no such close analogies are possible, at least in the form and arrangement of figures. It would seem that this is so simply because no vase-picture of this subject that

<sup>29</sup> Published by GERHARD, *Auserlesene griechische Vasenbilder*, No. 111; RAYET et COLLIGNON, *Hist. Céram. Grecque*, fig. 57, p. 125. In the National Museum at Naples, No. 3419, is a black-figured amphora which repeats the same scene. The drawing and position of the two contestants is just as on the Berlin vase, the Triton seeking with one hand to break Herakles' hold about his neck, while with the other he holds a fish as attribute. Athena stands close by, watching the struggle.

<sup>30</sup> *Gipsabgüsse antiker Bildwerke*, Nos. 8-12.

<sup>31</sup> *Auserlesene Vasenbilder*, Nos. 95, 96.

we know so far answers the conditions of a pedimental group that it could be used as a pattern. In matters of detail, a hydria in Munich, No. 125,<sup>32</sup> offers the best illustration. For example, the vase-painting and the relief show quite the same treatment of hair, beard and wings in the figure of Typhon.

Speaking more generally, we find continually in the pediments reminiscences of ceramic drawing and treatment. The acroteria, painted in black and red on the natural surface of poros stone, take the shape of palmettes and lotuses. The cornices above and below are of clay or poros, painted in just such designs as appear on the Olympian terracottas; and these designs are frequently repeated in the sculptures themselves. The feathers of Typhon's wings are conventionally represented by a scale-pattern; the arc of the scales has been drawn with compass; we observe still the hole left in the centre by the leg of the compass. The larger pinions at the ends of the wings have been outlined regularly by incised lines, and then filled up with color. All this is as like the treatment of vase-figures, as it is unlike anything else in plastic art. In the former the scale-pattern is used conventionally to denote almost anything. Fragments of vases found on the Acropolis itself picture wings in just this way; or it may be Athena's aegis, the fleece of a sheep or the earth's surface that is so represented. On the body of the Triton and the Echidna of the pediments no attempt is made to indicate movement and contortion by the position of the scales; it is everywhere the lifeless conventionality of archaic vase-drawing. In sculptured representations the scale device is dropped, and with it the rigid regularity in the ordering of the pinions. Further, in drawing the scales of the Triton, the artist has dropped usual patterns and copied exactly a so-called bar-ornament which decorates the cornice just over the pediment. Here again he chooses one of the most common motives on vases. For the body of the Echidna, on the other hand, it is the so-called lattice-work pattern which represents the scale covering,—a pattern employed in vases for the most varied purposes, and found on the earliest Cypriote pottery. Even the roll of the snake-bodies of Typhon seems to follow a conventional spiral which we find on old Rhodian ware.

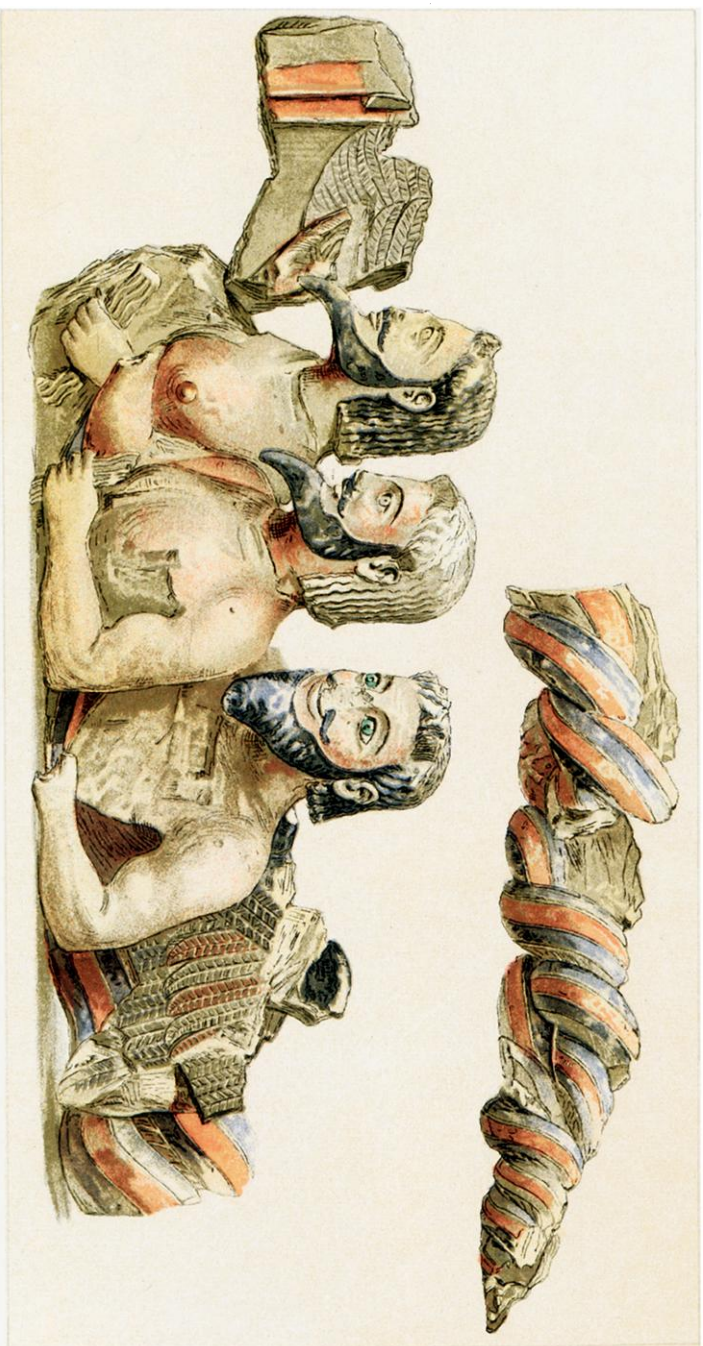
<sup>32</sup> *Ibid.*, No. 237.

The outlining and coloring of the figures is most interesting. The poros stone of the reliefs is so soft that it could easily be worked with a knife; so incised lines are constantly used, and regular geometrical designs traced. Quite an assortment of colors is employed: black, white, red, dark brown, apparent green, and in the Typhon group, blue. It is very noticeable that these reliefs, unlike the others which in general furnish the closest analogies, the metopes of the temple at Selinous and the pediment of the Megarian Treasury at Olympia, have the ground unpainted. This is distinctly after the manner of the oldest Greek pottery and of archaic wall paintings. Herein they resemble also another archaic pedimental relief, found near the old temple of Dionysos at Athens, and representing just such a procession of satyrs and mænads as appears so often on vases.

To give a local habitation to the class of pottery which most nearly influenced the artist of these reliefs, is not easy. Perhaps it is a reasonable conjecture to make it Kamiros of Rhodes. Kamiros ware shows just such an admixture of oriental and geometrical designs as characterizes our pediments. Strange monsters of all kinds are represented there; while in the reliefs before us a goodly number of such monsters are translated to Greek soil.

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Athens, Nov. 10, 1891.



THE TYPHON PEDIMENT OF THE ACROPOLIS.